



COLOR AND SHAPE IN AMERICAN INDIAN ART

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On the cover: Detail of a bandoleer bag (no. 24) illustrated in fig. 10

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FOREWORD

Color and Shape in American Indian Art is the first special exhibition to be held in The Michael C. Rockefeller Wing of The Metropolitan Museum of Art. The art of native North America is to have a place in the Metropolitan, and a loan from a friend and private collector makes it possible to present this group of choice works of American Indian art.

The stereotype of Native American art—that it is made up of feathers, buckskin, and beads—was formed in the late nineteenth century, based on the resplendent paraphernalia of the Great Plains warrior, who, astride his spotted pony, rode into the history of the American West. However flamboyant this image, it is nonetheless limited. True to the historical moment in which it crystallized, the convention ignores much other work of different geographic areas and different time periods, such as the intimate, carefully wrought wood objects of the Northeast or the assertive, imposing wood sculptures of the Northwest Coast; the elegant baskets of every size and shape from the Far West; the intricate finger-woven textiles of the Great Lakes region; or the much loved, cleanly designed wearing blankets of the Southwest. Today, awareness is broadening to include these works.

The current exhibition illustrates the gradual move from traditional design and restrained use of color to eclectic but exuberant design and high color during the period from the late eighteenth century to the early twentieth century. It is drawn from a private collection that was assembled largely during the past decade; its very formation pays homage to expanded perceptions. A wider variety of forms and materials and a greater subtlety of conception are now expected, and found, in Native American art.

Philippe de Montebello
Director

COLOR AND SHAPE IN AMERICAN INDIAN ART

The shape of Native American art is determined by Native American society and religion, the basic concepts of which often differ from those of "western" society. Native American languages, for example, have no word for art, as it was considered not a separate activity but an integral part of life. Objects were made to serve the needs of the family and the community and had to meet certain utilitarian or religious criteria. Objects as diverse as cooking vessels and masks of the gods were all connected with the community's survival. Artistic production, therefore, followed traditional patterns, and change and innovation came about slowly unless the life of the group was disrupted by external events. Religious objects were generally more resistant to change than those of a secular nature. The adoption of European items after the Europeans' contact with Native Americans reflected this tendency; for example, the Iroquoians of the Northeast quickly began to use metal cooking pots when these became available, but they continued to make their own smoking pipes even when European models were available because smoking was a religious activity. Iroquoians who practice their traditional religion today continue to make the False Face masks used in curing and general welfare ceremonies.

Since artistic production was oriented toward the needs of the family and the com-

munity, personal expression by an artist was neither expected nor encouraged. The concept of "professional" artist, in the sense of exclusive occupation, was practically unknown, for anyone had the potential to be an artist and most Native Americans were active in artistic production. This does not mean that some individuals were not recognized as making superior items, and their works were sought and commissioned. In general, however, with the exception of religious items that had to be made by religious specialists, the only overall restriction was a division of labor by sex. Work in stone, metal, wood, bone, or shell was usually considered the province of men; needlework, weaving, basketry, and pottery were the work of women. There are interesting exceptions to this rule: in the Southwest, Pueblo men traditionally did the weaving, and on the Plains, painting on hide was practiced by both sexes.

Artistic production was almost always interrelated with religious beliefs and customs. Most Native Americans hold a structurally similar view of the world. The world is populated with supernatural beings, and objects that permit, acknowledge, or record man's interaction with these beings comprise a substantial portion of Native American art. Although the world of man is distinguished from the world of the supernaturals, the distinction is not always clear. Some scholars



1 (above): Two carefully wrought human heads face each other across this wooden bowl. Such sculptural rim elements are often found on Eastern bowls. (no. 7)



2 (left): The relationship of basket shape to surface pattern was nowhere more refined than in the work of the famed Washo maker, Dot So La Lee. (no. 38)

of religion question whether Native Americans ever perceive the two worlds as separate, since supernaturals can invade every aspect of the natural world at any time. Thus, inanimate objects, as well as humans, animals, and plants, are alive and meaningful.

The world of man, for most Native Americans, lies between the upper world and the underworld and is connected with them by a cosmic tree which provides access to the supernaturals. This world is seen as having specific boundaries, generally defined by natural phenomena such as mountains or bodies of water. The supernaturals populate the upper and underworlds, but the pantheon of gods differs among peoples. Most Native Americans conceive of a Supreme Being who surveys the course of events and resides in the upper world but who may or may not be associated with the creation. This being often does not play a conspicuous role in their lives or rituals. It is the lesser deities, related to specific areas of need, who are appealed to directly. The important supernaturals, including the nature gods—sun, moon, thunder, wind—occupy primary places in the cosmos. The upper and underworlds are often perceived as layered, with certain supernaturals occupying specific locations. The peoples of the Great Lakes, for example, think the upper and lower worlds are each divided into four tiers inhabited by spirits whose power intensifies as their distance from earth increases. The Thunderbird occupies the third tier above the earth while its counterpart, the Underwater Panther, lives in the third tier of the underworld. A multitude of

other spirits and ghosts (souls of the dead) are everywhere.

Although more intelligent and powerful than man, the supernaturals often have human characteristics. Free will and emotions lead them, at times, to follow their whims and present themselves unpredictably. These human aspects make them vulnerable to offerings, and the life of man is permeated with rituals designed to gain the favor of the gods. Man may deal directly with the supernaturals, or he may contact them through religious figures in prescribed forms of ritual.

Appreciation of the basic similarities in beliefs and thought among Native Americans helps in understanding their art, but it is equally important to recognize the diversity of Native American civilization. Before the coming of Europeans, several hundred—perhaps as many as a thousand—groups of people occupied continental North America. They spoke hundreds of languages, which fall into at least six enormous language families. Many of the groups were small nomadic bands relying on hunting and gathering. Others were settled agriculturalists. The people of the Hohokam culture in southern Arizona, between 300 B.C and A.D. 1200, practiced sophisticated irrigation farming and lived in communities of as many as two thousand people. Still others lived in large cities: Cahokia, a site near present-day St. Louis which was occupied between A.D. 700 and 1250, covered an area of five and a half square miles and has been estimated to have sustained a population of 38,000. Cahokia ap-

pears to have been a religious, political, and economic center of the time. The large ceremonial complex included more than one hundred man-made mounds. At the center stood the great Monks Mound, the largest precontact earthen structure in the New World. Its base covers fourteen acres, and it rises in four terraces to a height of 100 feet. On top stood a massive building, probably a temple, 105 feet long and about 50 feet high.

With such diversity, it is inconceivable that the art of Native Americans, or any other aspect of their cultures, would be uniform. Before the coming of Europeans many North American groups lived in relative isolation from each other, so that even related groups might develop different architectural and artistic forms. Thus the art production of each group can only be fully explained in terms of

its own beliefs, customs, and circumstances. To facilitate discussing the art production of hundreds of different groups, the concept of geographical "culture areas" has developed. The peoples in North America are generally considered as belonging to the Arctic, the Pacific Northwest Coast, the Plateau, the Great Basin, the Plains, the Southwest, the Southeast, or the Northeastern Woodlands. While usually considered the best alternative to what would otherwise be an overwhelming amount of information, this kind of lumping always glosses over important differences. The Navaho and the Apache, for example, are included in the Southwest even though they came from Canada and did not arrive in the area until about A.D. 1500. On the other hand, Plains "culture" was actually composed of a great diversity





3 Fine linear grooves enliven the surface of this Northwest Coast figure with a light-catching texture well suited to emphasize its clear shapes. (no. 46)

of peoples who migrated into the area from different locations.

The way different people adapted to their environment, as well as the diversity of the terrain, determined, in part, the artistic production of the group. The kinds of objects made were always limited by practical considerations including the amount of leisure time, whether the group was nomadic or settled, and the available resources.

The amount of leisure time available to any people was a determining factor of the quantity and complexity of artistic production. In areas such as the Great Basin, where survival was difficult and time was devoted

mainly to finding food, art production was minimal. On the Northwest Coast, where enough food could be fished from the rivers and sea in a few months to last the entire year, much time was spent in the construction and decoration of houses, totem poles, and boats, as well as to the intricate carving of small items such as ivory charms. The complex, socially stratified societies that emerged on the Northwest Coast produced quantities of prestige items and clothing for the upper classes who would then demonstrate their great wealth by giving much of it away at a Potlatch, the great winter ceremony. In the East, before contact, the Hope-



4 Worked in shallow relief onto the four sides of a bent-corner wood box from the Northwest Coast is the depiction of an unidentified animal. (no. 45)

well and Mississippian peoples collected and manufactured quantities of prestige items for burial with the elite. On the other hand, for the peoples of the Plains, sustenance was usually adequate but the groups were constantly on the move following the herds. Thus portability was a major factor, and the kinds of objects made were limited to those that could be carried; on the Plains this included the tipis.

Traditionally, Native American artists generally used material that was locally available. The peoples of the Northwest Coast and the East relied heavily on wood, those in the Southwest on clay, and on the Plains on buffalo hides, but none relied on one material exclusively. In addition there was a long-standing trade network in North America, and almost every group possessed some objects which could not be obtained locally. From early times, unusual and rare materials were sought for their prestige value. Native copper from the Great Lakes was traded to other areas of the country as early as 3000 B.C. There is further evidence of trade in the appearance of Pacific Coast shells in Texas, Wyoming obsidian in Ohio, and bones of macaws, which had been brought live from Mexico, in Arizona and New Mexico.

Artifacts and ideas also moved from group to group. Through intermarriage and war, objects were transferred from their places of origin, and peoples living in close proximity would adopt aspects of each other's art. These interactions frequently resulted in a blending of styles.

Artistic change and innovation generally

came about slowly unless a group was confronted with unusual circumstances. Undoubtedly the most unusual circumstance for most Native Americans was the appearance of peoples and objects from other "worlds." The time of contact, that is, the time when Europeans first entered the New World, varied for different areas. Europeans arrived in the Northeast early in the sixteenth century but were not apparent on the Northwest Coast until the last quarter of the eighteenth century. The European presence increased the amount of interaction among native peoples; groups allied to better defend themselves or to more efficiently obtain European items. As Native Americans were displaced and relocated, they were increasingly exposed to and influenced by each other's art forms and ideas. In extreme cases, as with the many peoples removed to Oklahoma, a more or less uniform art style evolved which drew on the forms of various groups.

With the Europeans came new objects, materials, and techniques which were used by native artists in diverse ways. Most individual groups retained distinct styles, but in some cases the copying by different peoples of European utensils and clothing resulted in objects that were stylistically similar. Since the majority of objects in this exhibition belong to the post-contact period, most to the nineteenth century, they present an unusually fine opportunity to examine how Native American artists combined traditional concepts and styles with acquired materials and ideas. Although these objects are of rel-

atively recent manufacture, many of the designs, techniques, and forms are rooted in the past and some can be traced back to the precontact period. For example, the scroll design on the Southeastern sash is a motif that was prevalent on Southeastern pottery around A.D. 1200 and was probably revived in the first half of the nineteenth century. Its original meaning has been lost, and the revival was probably due to its traditional and decorative nature.

Navaho weaving, because it is a relatively late and well-documented development, is an art form which allows an exceptionally clear picture of how an artistic tradition evolved from the blending of neighboring peoples' ideas and techniques, European materials, and a strong individuality. Navaho women learned to weave from their male Pueblo neighbors, and early Navaho styles, such as the woman's dress, were closely patterned after Pueblo models. These dresses, unlike shoulder blankets, were never exported and remained relatively unchanged in design throughout the nineteenth century. Made by sewing together two identical woven sections, the dresses are usually characterized by large areas of solid color with a set of horizontal bands above and below each panel. The chief pattern blankets also have their antecedent in Pueblo forms—in this case the Pueblo cape, whose weaving style is still utilized. The term "chief blanket" is in fact a misnomer since the Navaho did not have chiefs and these blankets could be worn by anyone. The name may have been adopted because when the blankets were

traded, they were usually owned by chiefs or leaders of other groups.

The chief pattern blanket evolved through three main styles. In the first phase the design consisted only of stripes; in the second, rectangular blocks were inserted; and in the third, the blocks evolved into a diamond motif. Navaho blankets have two centers or focal points, but the second center is only seen when the blanket is wrapped around the wearer and the two ends meet in front.

As Navaho weaving developed, the white and brown natural wool colors were supplemented with native natural dyes. In the 1830s, the Navaho began to unravel and reuse bayeta, a European flannel fabric available in many colors, and around the middle of the century the first commercial yarn, saxony, reached the Southwest. With aniline dyes, which were in common use by the Navaho around 1880, practically any color was now available to the weaver. These vibrant colors led to the development of new color combinations and designs, many of which had an "op" effect, and these blankets became known as "eye-dazzlers."

Possibly nothing had as great an impact on Native American art and life as the introduction of metal, which, with a few exceptions, was not known in North America before contact. The exceptions included native copper, used in many areas of the country, and small quantities of iron from Siberia that reached some Eskimo and Northwest Coast peoples as early as A.D. 1. When iron for tools became readily available, however, many art forms were affected. Engraving



5 (above): Sashes, worn at the waist or over the shoulder, were an important part of Native American costume, and many incorporated glass beads. (no. 15)

6 (right): Techniques using dyed and flattened porcupine quills were native to North America and widely employed on items like these moccasins. (no. 5)



techniques and wood (fig. 1) and stone carving took on new dimensions as did basket weaving (fig. 2) and needlework. Among some peoples whole new industries developed: silversmithing among the Pueblos, Navaho, and Iroquois; argillite carving by the Haida. Metal forms, such as cones, were widely used in the East.

While metal tools undoubtedly affected the ease and probably the quantity of wood carving, it is difficult to gauge the extent of this art before contact since unprotected wooden objects disintegrate in moist areas. In the Southeast, for example, large-scale wood carving may have been a primary art form; the chroniclers of the De Soto expedition, 1539–1542, described religious build-

ings filled with wooden statuary. Only a few large pieces are known today, but surviving smaller examples indicate that the peoples of the Southeast were extremely skilled in this art. After contact, especially in the Northeast, European motifs were used on native objects of wood, such as cradleboards.

Despite the impact of metal tools on woodworking (fig. 3), traditional techniques continued to be used. Bending wood by steaming was practiced in various parts of North America but it is best known from Northwest Coast examples. Wooden boxes were constructed by cutting three channels into a plank of wood, using a stone, horn, or bone tool if metal was not available. The wood was then softened by steaming, and each cut was bent

7 Porcupine quills, colored to soft muted tones, are used in a symmetrical design to embroider the surface of this birchbark box with geometric patterns. (no. 12)



into a right angle. The open seam was pegged or sewn together and the bottom fitted in snugly. When properly made these boxes were watertight. The box seen here (fig. 4) was probably used for storage; its carved design represents an abstract animal.

Other European objects that attracted Native American artists included glass trade beads, silk and satin ribbon, and trade cloth. When glass beads were introduced they were widely sought for their colors and ease of use, but beads and beading were scarcely new to North America. Beads in a great variety of shapes have been found on precontact sites across the country, in materials as diverse as shell, pearls, bone, stone, native copper, wood, seeds, basketry, and dried otter liver. Different types had different functions; some appear to have been mainly decorative, others ceremonial, and still others were used as money.

Shell beads continued to be made well after contact, with steel drill points replacing stone. It is not clear whether tubular wampum, the best known of shell beads, were made before contact, but it is certain that the production of these white and purple clamshell beads increased during the post-contact period when metal tools were available. Manufactured at first by native artists, production was eventually taken over by the Europeans, who made them by machine. At the time of contact in the Northeast, wampum was a recognized medium of exchange. Wampum arranged on strings, in particular orders, conveyed intertribal messages. Woven into belts, a practice that ap-

pears to have originated with the Iroquoians, wampum played an important part in ceremonies and the ratification of treaties.

It has been suggested that glass beadwork developed from earlier work in quill, but although these beads (fig. 5) were used for many of the same functions as quills and in some areas did replace them, quilling continued long after beads were available. Porcupine quills were most often used, but early work on the Plains and in parts of the Northeast was of split bird quills. Porcupine quills, dyed and soaked in water until soft, were used to embroider on skin (fig. 6) and cloth or to decorate birchbark. On the Plains the most common colors were natural white, orange-red, and yellow, with maidenhair fern stems providing a dark color. In the East, artists were able to dye quills bright red and black in addition to the colors obtainable on the Plains. When red and blue cloth was introduced in the early nineteenth century, these colors were often transferred to the quills by boiling them together; new colors resulted from red-blue combinations and from combining the red or blue with vegetable material colors. With the introduction of aniline dyes in the late nineteenth century, almost any color could be produced.

The Micmac of eastern Canada are well known for their geometric embroidery covering entire birchbark surfaces. The most common objects of manufacture were boxes (fig. 7), but European items such as chairs and American-style cradles were decorated in response to demands from tourists and exporters. A tabernacle with quill-embroid-

ered birchbark panels was made by the Ottawa. Similarly, traditional designs and materials were adapted for European clothing. Cree coats modeled after those of military officers were decorated with native geometric painted forms and dyed porcupine quills.

The artists of the Great Lakes excelled in porcupine-quill embroidery, sewing the brightly colored materials onto smoked or darkly dyed leather. Pouches (fig. 8) with representations of Thunderbirds, the bringers of rain and guardians of man, are characteristic of the Great Lakes. These birds are almost always depicted as stylized hourglass forms to which wings, frequently with rudimentary feathers, and small clawlike feet are attached. The circular or diamond-shaped motifs below the heads represent the heart, a reference to the hunting magic or superior power of the owner. These bags may have been used for medicine or other ritual paraphernalia. Decorations or symbols on other Great Lakes pouches are possibly representations of visions revealed to the owner.

Around 1800, glass pony beads, so-called because they were transported by ponies, were introduced. These fairly large beads, generally white, black, and blue, were used extensively until the smaller seed beads, introduced slightly later, became available. Seed beads of all colors were widely sought in most areas of the continent.

In the East, the earliest glass beadwork utilized white beads in geometric decorative schemes (fig. 9), sometimes combined with quillwork. Over time, designs became polychrome, more realistic, and often floral.

But regional distinctions continued: the straps on Algonkian bags for example, like those from the Southeast, are usually asymmetrical. The designs on the latter remained abstracted (fig. 10) while those in the North became floral and curvilinear. In the late nineteenth century, representations of humans and animals began to appear on beaded articles from the Plains and Plateau and also in the Southwest (fig. 11). The individual coloring of the men and horses seen on a pouch from the Plateau (fig. 12) defined forms in a way that was rarely seen on Eastern beadwork of the same period.

The adoption of silk and satin ribbon appliqué parallels that of glass beads. Whether ribbon appliqué did or did not develop from buckskin appliqué, its use did not define a new tradition, but rather indicates new materials used in traditional ways. While ribbon appliqué became popular in the East, on the Northwest Coast, flannel was sewn onto cloth, and in California bird scalps and skins were attached to European fabrics.

In traditional Native American art, two-dimensional representations, whether engraved, painted, or applied, were not concerned with depth. Perspective, shading, and overlapping were not apparent in native arts until these techniques were learned from the Europeans. On the other hand, the Cubist breaking up and reassembling of figures, which shook the world of Western art in the early twentieth century, had been practiced by the artists of the Northwest Coast and perhaps elsewhere for at least several hundred years.



8 (opposite): A Thunderbird is executed in colorful porcupine quillwork, of orange-red and white, on a black-dyed, Great Lakes skin pouch. (no. 2)

9 (right): Pouches or bags on long shoulder straps were common in the East, where their form may combine both European and indigenous American models. (no. 22)



It seems ironic that Native American art has been almost the last art to be recognized in North America. The history of the white man's perception of this art is inextricably bound to his perceptions of and interactions with the native peoples. Europeans entering North America were confronted not with large depopulated cities or monumental architecture and sculpture, as much as with people so different from themselves that they debated whether in fact they were human beings with souls. As perceptions of the people changed, so did perceptions of their artistic production. It has been only recently, however, that Native American art has assumed a place in art museums and in the discipline of art history. While Native American art was observed, described, and collected from the first times of European contact and has been exhibited in American museums since at least 1800, until recently the material has been considered to lie within the province of anthropology.

A florescence of interest in Native American culture in the latter half of the nineteenth century led to a great collecting boom of Native American objects at the turn of the century. Museums began to send people of every qualification—trained ethnologists and archaeologists alongside missionaries and military men—to all parts of North America to collect as much material as they could from “dying” cultures. There was some concern that the material would be depleted, and the competition was strong enough that in 1902 a curator at the Field Museum of Natural History in Chicago tried to implement an

agreement according to which each museum would concentrate on specific areas. Despite this interest, Native American art was not considered to be of the same caliber as European or other “high” art. The material was collected by museums of natural history, where it was assumed to take its “natural” place among minerals and stuffed birds. For the general public, Native Americans were not regarded as people who produced art but as a foreign species which produced curiosities. The popular images of “the Indian,” stereotyped as bloodthirsty primitive or silent noble savage, did little to encourage an understanding of the people and less to encourage an appreciation of their art.

The first exhibition that attempted to display Native American objects as art took place in 1931 at the Exposition of Indian Tribal Art in New York. The organizers, American artist John Sloan and anthropologist Oliver LaFarge, stated that this was “the first exhibition of American Indian Art selected entirely with consideration of esthetic value.” By exhibiting Native American works beside watercolors by modern artists, they hoped to elevate “specimens” to art.

Wider changes in attitude toward “the Indians” came about as a result of political measures. John Collier, Commissioner of Indian Affairs between 1933 and 1945, instituted the so-called Indian New Deal, which encouraged the government not to interfere with native religious practices and to support their traditional arts. During this time public attention was directed to Native American art through two major exhibitions,

one in 1939 at the San Francisco World's Fair, the other in 1941 at the Museum of Modern Art in New York. It is indisputable that these exhibitions began to change the attitude of the museum-going public to Native American art, but Frederick H. Douglas and René d'Harnoncourt approached the material in the Museum of Modern Art catalogue with caution. They stated at the outset that "Indian culture reached its climax in the densely settled sections of Mexico and Central America, and in the Andean regions of South America," and "compared with the art of these countries, that north of the Rio Grande could be described as provincial." While acknowledging the "esthetic refinement" of the material, they asserted that "traditional Indian art can best be considered as *folk art* because it is always an inextricable part of all social, economic and ceremonial activities of a given society." It was not until the 1960s that Native American art became widely recognized through major shows in museums and galleries and the publication of large, well-illustrated books.

It is clearly the changing perceptions of the museum public that have paved the way for the present inclusion of this material in art museums. An increased understanding of Native Americans and their complex cultures has been accompanied by an increasing appreciation of the aesthetic values of their art. At the same time views of "western" art have been changing. With the growing interest in the economic and sociological aspects of all art, the concept of "the functional" has taken on a different meaning. That

any art is made exclusively for "art's sake" has been increasingly questioned, and this attitude has considerably broadened the scope of what is appropriate for exhibition in art museums.

Today we can see that the turn-of-the-century attitude that Native American culture and art were "dying" was both correct and shortsighted. The art of Native America has constantly been dying, but it has also been reborn. Groups, cultures, and civilizations existed and disappeared, rose and fell. The artistic production of some forms ceased, others were transformed, and new forms emerged. There is much we will never know about Native American art. Objects made of perishable materials have all but disappeared except in areas where climatic conditions aid in preservation, such as parts of the arid Southwest and the frozen Arctic. Objects have constantly been looted and have disappeared. It is true that much art that was available at the turn of the century is no longer being made, but Native Americans continue to be adaptable and innovative artists. Some traditional art forms are still being made and used, but new art forms have emerged both from the blending of Native American cultures that were previously distinct, and from a blending with European forms, techniques, and materials. It is interesting to consider why the ideas and forms which the Native American took from the white continue to be more clearly recognized than those which Europeans and Americans "borrowed" from the arts of Native America.





10 (opposite): Abstract and inventive shapes, worked primarily in blue-and-white seed beads, fill the red-cloth ground of bag and strap. (no. 24)

11 (above): Beadwork is uncommon in the Southwest, and beaded images of men are rarer still; here they appear on a pair of Apache boots. (no. 42)

12 (right): In a Plateau bag of woven beadwork, men and horses are patterned into alternating rows that are distinguished by minor color variations. (no. 37)



EXHIBITION LIST

NORTHEAST

- 1 Pouch
Great Lakes, late 18th century
Leather, quill
Height 13 in. (33.0 cm.)
- 2 Pouch
Great Lakes, late 18th century
Leather, quill, beads
Height 13 in. (33.0 cm.)
- 3 Pouch
Great Lakes, late 18th century
Leather, quill
Height 22¾ in. (57.8 cm.)
- 4 Pouch
Great Lakes, about 1800
Leather, quill, birdskin
Height 12 in. (30.5 cm.)
- 5 Moccasins
Great Lakes, about 1770
Leather, quill
Length 10½ in. (26.7 cm.)
- 6 Moccasins
Seneca(?), about 1830
Leather, quill, beads
Length 9½ in. (24.1 cm.)
- 7 Bowl
Great Lakes, about 1780
Wood
Height 7¾ in. (19.7 cm.)
- 8 Cup
Eastern Woodlands, about 1750(?)
Wood
Height 4¾ in. (12.1 cm.)
- 9 Crooked knife
Eastern Woodlands(?), about 1880
Wood, metal
Height 9¾ in. (24.8 cm.)

- 10 Wampum belt
Mohawk, about 1800
Clamshell beads
Length 45 in. (114.3 cm.)
- 11 Cradleboard
Mohawk, about 1865
Wood, paint
Height 29½ in. (74.9 cm.)
- 12 Box
Micmac, about 1820
Wood, quill
Height 4¼ in. (10.8 cm.)
- 13 Box
Micmac, about 1820
Wood, quill
Height 5¼ in. (13.3 cm.)
- 14 Sash
Great Lakes, about 1780
Wool, beads, quill
Length 56½ in. (143.5 cm.)
- 15 Sash
Great Lakes,
last half of 18th century
Wool, beads
Length 108 in. (264.3 cm.)
- 16 Sash
Great Lakes,
last half of 18th century
Wool, quill
Length 80 in. (203.2 cm.)
- 17 Bandoleer bag
Menominee(?), about 1840
Trade cloth, beads
Height 44½ in. (113.0 cm.)
- 18 Bandoleer bag
Delaware(?), about 1850
Trade cloth, beads
Height 30 in. (76.2 cm.)

- 19 Woman's leggings
Miami(?), about 1830
Trade cloth, silk
Height 26 in. (66.0 cm.)
- 20 Breechcloth
Winnebago(?), about 1910
Trade cloth, silk
Width 18½ in. (49.4 cm.)

SOUTHEAST

- 21 Sash
Cherokee or Choctaw, about 1820
Trade cloth, beads
Length 50 in. (127.0 cm.)
- 22 Pouch
Southeast,
first quarter of 19th century
Wool, beads
Height 10 in. (25.4 cm.)
- 23 Bandoleer bag
Southeast, 1820-1840
Trade cloth, beads
Height 32 in. (81.3 cm.)
- 24 Bandoleer bag
Southeast, 1820-1840
Trade cloth, beads
Height 32 in. (81.2 cm.)
- 25 Sash
Seminole, about 1835
Trade cloth, beads
Length 127¼ in. (259.7 cm.)

CREE

- 26 Coat
Cree, about 1770
Leather, paint, quill
Height 47 in. (119.4 cm.)

- 27 Shot pouch
Cree or Métis, about 1850
Trade cloth, beads
Height 30½ in. (77.5 cm.)
- 28 Powder horn
Cree or Métis, about 1850
Horn (replaced), trade cloth,
beads
Height 24 in. (61.0 cm.)
- 29 Man's hood
Cree, about 1860
Trade cloth, beads
Height 24 in. (62.0 cm.)

SUBARCTIC

- 30 Bag
Athapaskan,
last half of 19th century
Leather, other materials
Height 6¾ in. (17.1 cm.)

PLAINS

- 31 Roach headdress spreader
Osage, about 1875
Elk antler
Height 9¼ in. (23.5 cm.)
- 32 Hair ornament
Arapaho(?), about 1890
Nickel silver, feathers
Height 10½ in. (26.7 cm.)
- 33 Awl case
Kiowa, about 1875
Beads, other materials
Height 20 in. (50.8 cm.)

- 34 Belt ornaments
Sioux(?), about 1900
Leather, beads
Height 6¾ in. (17.1 cm.)
- 35 Coat
Oto, about 1890
Trade cloth, beads
Height 38¼ in. (97.2 cm.)
- 36 Woman's blanket
Oto(?), about 1930
Trade cloth, beads
Height 53½ in. (135.9 cm.)

PLATEAU

- 37 Bag
Wishram-Wasco, about 1890
Beads, other materials
Height 17 in. (43.2 cm.)

GREAT BASIN

- 38 Basket
Washo (Dot So La Lee), 1913
Willow
Height 6¼ in. (15.9 cm.)

SOUTHWEST

- 39 Woman's dress
Navaho, about 1860
Wool
Height 52½ in. (133.4 cm.)
- 40 Blanket
Navaho, about 1865
Wool
Height 51 in. (129.5 cm.)

- 41 Serape
Navaho, about 1870
Wool
Length 77 in. (195.6 cm.)

- 42 Boots
Apache, about 1880
Leather, beads
Height 14½ in. (36.8 cm.)

- 43 Bowl
Sikyatki, 15th-16th century
Ceramic
Height 3⅝ in. (9.2 cm.)

NORTHWEST

- 44 Two figures
Haida, about 1840
Wood, paint
Height 11½ in. (29.2 cm.)
- 45 Box
Tlingit or Haida, about 1850
Wood
Height 8⅞ in. (22.5 cm.)
- 46 Figure with box
Quatsino Sound Kwakiutl(?),
mid-19th century
Wood
Height 6 in. (15.2 cm.)
- 47 Cradle model
Quatsino Sound Kwakiutl(?),
about 1880
Wood
Length 13¾ in. (34.9 cm.)
- 48 Cradle model
Nootkan(?), about 1890
Wood
Length 20½ in. (52.1 cm.)

Bold face numerals indicate pieces illustrated in this publication.

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